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CONNECTED WITH THE ART.

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THURSDAY, MARCH 17, 1842.

WE have received the following **FIRST ANNUAL REPORT**, on the subject of general Musical Education, which, notwithstanding its length we give entire; conceiving that we should do an injustice, both to our Readers and to the document itself, by any abridgement whatever; and convinced as we are, that the dissemination of the gratifying story it tells, and the universal spread of musical education which it recommends, will do more for the future just appreciation of music in this country, and for the bettering of the morals, happiness, and contentment of the British nation, than any system, precept, or practice, which the wiser civilization of modern times has put forth, or the individual struggles of enthusiastic musicians could possibly effect.

SINGING SCHOOL, EXETER HALL.

Under the Sanction of the Committee of Council on Education.

In the beginning of the past year, a plan for the establishment of a School for the instruction of Schoolmasters in Singing, was submitted to the Committee of Council on Education by Mr. John Hullah. This plan their Lordships were pleased to "regard with satisfaction and approval."

An appeal for pecuniary assistance to some of the most distinguished friends of elementary education was answered most readily; and in a few weeks sufficient funds were raised to defray the chief expenses of the Singing School for Schoolmasters at Exeter Hall, for one year.

On the 1st of February a class was opened, consisting of 100 male persons engaged in elementary education, either in Day Schools, Sunday Schools, or Evening Schools.

In consequence of further applications, a second and a third class of Schoolmasters, with 100 members in each class, were opened on the 1st of March and 22nd of March respectively; and a class of 100 School mistresses was opened on the 24th of March.

Thus, within a few weeks of the publication of the Prospectus, the anticipation that there was "no lack of Schoolmasters influenced by the laud-

able desire to improve themselves and their schools," was fully justified, by the assemblage of a body of 400 persons, who attended twice in the week, many of them after hours of fatiguing application in their own schools; some of them coming from distant parts of the metropolis, and others even from its environs; and *all* of them contributing a small payment to assist in defraying the expenses.

During the progress of the lessons, the School was visited from time to time, by the majority of those whose bounty was the chief source of its support; and the propriety of conduct, regularity of attendance, and,—more than all, the delight evidently taken by the members of the classes in their lessons, drew from these distinguished visitors expressions of unqualified satisfaction.

It was evident, however, that if permanent effects were desired from the labours of the year, steps ought to be taken to keep up the knowledge already acquired: and, as an efficient teacher ought to have far more knowledge than he will probably ever communicate, it was necessary that the classes should attain a greater degree of skill than could be derived from any course of sixty lessons. It also seemed expedient, that, for a time, at least, the members should continue in communication with Mr. Hullah, and with one another, and that the friends of Education should have opportunities of witnessing the results of the training which the pupils had undergone.

At a general meeting of the classes, held at Exeter Hall, on the 6th of September, the following Memorial was signed by all the members present, and was subsequently presented to the Lords of the Committee of Council on Education.

"To the Right Honourable the Lords of the Committee of Council on Education.

"The Memorial of the Members of the Singing School for Schoolmasters and Schoolmistresses at Exeter Hall.

"**SHWEITH,**

"That the whole of your Memorialists, nearly 300 in number, are Schoolmasters or Schoolmistresses, or teachers of Day-schools or Sunday-schools for the children of the working classes in the metropolis and its vicinity.

"That during the last six months your Memorialists have assembled twice weekly, in classes at Exeter Hall, to be instructed by Mr. Hullah in vocal music, on the method of Wilhem, under the sanction and immediate patronage of your Lordships.

"That the said classes have been conducted

nearly through the volume of *Elementary Lessons in Vocal Music*, which is published by your Lordships' authority, and that it is hoped that, at the close of the course of instruction, Mr. Hullah will be able to award to the whole of the Schoolmasters, Schoolmistresses, and Teachers who have been in attendance, certificates of competency to instruct the children in their several schools.

"That it is anticipated that at least fifty thousand of the children of the working classes in the metropolis and its vicinity will, in the ensuing year, be receiving from your Memorialists instruction in vocal music, upon the method which has been published by your Lordships for the use of elementary schools.

"That the cultivation of music in elementary schools has in no respect a prejudicial influence on the proficiency of the children in other departments of instruction, but that, on the contrary, the experience of your Memorialists enables them to assure your Lordships, that the cultivation of music has a very beneficial influence upon the moral and mental characters of the children; that it improves the tone and discipline of schools, and promotes the success of instruction in all the ordinary elements.

"That your Memorialists are also enabled to state, that the beneficial influence which arises from this source is by no means confined to the school; that the cultivation of music is an important agency for the moral elevation of the whole working classes; and that, without expecting from music those results which religion alone can produce, your Memorialists are convinced that it is difficult to overrate the advantage of presenting to the poor an innocent and ennobling amusement, which is calculated to allure them from degrading pleasures.

"That your Memorialists entertain a lively sense of the advantages which they have personally derived from Mr. Hullah's instruction, under the patronage and authority of your Lordship's, and they gratefully acknowledge their increased efficiency, as agents, for the improvement of the working classes.

"That your Memorialists, however, perceive that the knowledge of music, which they have as yet attained is not more than your Lordships intend to be communicated to children in elementary schools, and to teach these elements efficiently, it is necessary that the teachers should be possessed of a more extensive acquaintance with vocal music than the first course of sixty lessons can impart.

"That your Memorialists are therefore desirous to be permitted to enter upon a further course at Exeter Hall, under Mr. Hullah's instruction, and the sanction and direction of your Lordships.

"That towards the expenses of this course your Memorialists are prepared to contribute according to their means.

"That your Memorialists also unite in representing to your Lordships the importance of establishing, in different parts of the metropolis, schools wherein the working classes and the apprentices and foremen of shops and handicraft trades may receive instruction in singing, and thus acquire the means of innocent and useful recreation.

"That your Memorialists are desirous, as far as they are not prevented by other engagements, to assist in the establishment of these Singing Schools, by procuring for them (where practicable) the use of their school-rooms, and by rendering their services, as instructors, under the direction of some competent leader.

"That your Memorialists conceive that if your Lordships were disposed to sanction and approve the establishment of these schools, the working men themselves would gladly resort to them, and would contribute small payments towards their support.

"That your Memorialists hope that they are not too sanguine in expecting that some aid may be afforded them from the Parliamentary grant to enable them to organize and efficiently conduct the schools under the sanction and direction of your Lordships.

"And your Memorialists therefore humbly pray that your Lordships will be pleased to sanction and authorize the opening of a further course of lessons in the Singing School for Schoolmasters and Schoolmistresses at Exeter Hall, and the establishment of District Singing Schools for the working classes, and also to make, from time to time, such grants of money in aid of these objects, as to your Lordships may seem reasonable and expedient.

"And your Memorialists will ever pray."

To that part of the Memorial which prayed or pecuniary aid, the Lords of the Committee of Council replied, that this petition, being one for the support of Schools, was necessarily brought within a class of cases to which the fund voted by parliament was not then applicable: at the same time the Lord President of the Council was pleased to attend a meeting of the several classes at Exeter Hall, to explain the grounds upon which the decision of their Lordships was given, and to state that his Lordship and the Committee fully approved of the objects set forth in the Memorial, and would afford the Memorialists such assistance as might be consistent with their Lordships' rules.

It being of the utmost importance that arrangements should be made, before the classes separated, for the further prosecution of their studies, it was proposed that those who desired to attain further skill in singing, should subscribe ten shillings a year each, towards the formation of an Upper School, to meet every Wednesday evening, from seven till nine o'clock, for forty weeks in the year. This proposal was met with the utmost cordiality, and a body of 250 of the late elementary classes immediately enrolled themselves.

In the month of November, the four classes had completed their courses of sixty lessons; and, on examination, Mr. Hullah felt justified in awarding to the majority of the pupils, certificates of competency "to conduct classes through the course of instruction, denominated 'Wilhem's Method of Teaching Singing.'" Thus, one great object specified in the Prospectus was attained; a large body of Schoolmasters was put in possession of "knowledge sufficient, not only to second the efforts of occasional instructors, where their assistance could be attained, but even to supply the want of that assistance, wherever it was not accessible."

On the 1st of December the Upper School

was opened, under the direction of Mr. Hullah, and it has continued to meet once a week from that time; presenting the remarkable spectacle of a body of 250 persons singing at sight, without the aid of any instrument, the compositions of the greatest German, Italian, and English masters of vocal harmony; the majority of the singers, less than a year ago, having possessed no knowledge whatever of music, and many of them having never even attempted to utter a musical sound; no examination as to voice or ear having been made, in any case, on their first admission.

Many of the teachers, trained at Exeter Hall, have not only commenced teaching in their own schools, but have opened Singing Schools for the instruction of adults.

It is not easy to form a very correct estimate of the number of persons receiving instruction on Wilhem's Method: "It was deemed expedient that the measures adopted for the instruction of a large body of the teachers of elementary schools, should have attained a certain degree of success before the Manual was placed in the hands of the public." Sufficient evidence, however, that "the natural genius of the (English) people would reward a careful cultivation of vocal music," has been derived from the events of the past year, in which Mr. Hullah has personally conducted through the first course of sixty lessons, about 1000 persons of both sexes, and of all ages, but chiefly of the poorer classes of society, in which period also, about 400 adults have formed themselves into Upper Schools under his direction;—and likewise from the circumstance, that at the close of the year, about 600 adults entered his Elementary Classes. Moreover about 3000 persons also are in training under the direction of his assistants, with his occasional superintendence, and many smaller classes of the upper and middle ranks of society are also under instruction.

These facts relate only to London and its vicinity. Mr. Hullah, in a recent tour in the manufacturing districts, lectured in Manchester, Derby, Macclesfield, and other towns, and large classes were immediately formed in these places, and in Liverpool and Birmingham, and are conducted by gentlemen acting in concurrence with him, and in all respects adopting the same Method.

The establishment of Schools for the adult portions of the working classes, similar to those conducted so successfully in Paris, under M. Wilhem's direction, appears now to be an object as easy of accomplishment, as it is great in importance. The opening of such classes has been delayed because it was desirable that the first experiment of the kind should be made under Mr. Hullah's immediate superintendence, which hitherto has been impossible on account of the entire occupation of his time at the only period of the day when such classes could meet, the evening; and moreover, because he was anxious to be enabled, by further experience, to improve the Method before he undertook to apply it to persons whose instruction, for obvious reasons, will present many difficulties.

All obstacles save those of expense are now removed; the period has arrived when it would seem both safe and necessary to commence on a great

scale the instruction of the Working Classes. Arrangements are now being made for the opening of a singing class in Exeter Hall, consisting of adult mechanics, shopmen, and others. Of this class, in which provision will be made for the instruction of 250 Pupils, Mr. Hullah will take the management. Other classes will also be formed, under inspection, on a similar plan in other parts of London.

To the support of these classes, the instruction in which will necessarily be nearly gratuitous, as well as to the support of the Upper Singing School for Schoolmasters, the success of which, it must be plain, is essential to the general diffusion of skill in singing, the friends of education are requested to contribute.

Donations will be received by Messrs. TWINING, Bankers, 215, Strand, or by the Treasurer, HARRY CHESTER, Esq., South Grove, Highgate, or Privy Council Office, Downing Street.

Small contributions may be paid by Post-office orders.

Cheques sent by post should be made payable to "The Singing School," and should be crossed with the name of "Messrs. TWINING."

The above requires no comment—it needs but to be read, and, we trust it will find a ready appreciation and support. We learn from other sources, that the system is widely spreading through the country, under the able ministration of Mr. H. Burnett, and Mr. Weston of Manchester, Mr. Crowe of Liverpool, Mr. Elliott of Birmingham and Derby, Mr. Woolley of Nottingham, Mr. H. Binfield of Reading, Henley, &c., Mr. Nunn of Bury St. Edmunds, Mr. W. Binfield of Cheltenham, and others; we earnestly recommend to established country professors, the sedulous consideration of a system, which, besides adequate emolument, offers to the teacher a far less irksome duty than is usually imposed by private tuition; and, in addition, affords the pleasurable consciousness of being contributive to the working out of a great moral and musical improvement in general society. C.

* * * Next week we shall have the pleasure to present our Readers with an original paper on "Comus" and its Music by Henry Lawes, by E. F. RIMBAULT, F.S.A.

CORRESPONDENCE.

MRS. SALMON.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—Permit me to offer you the best thanks of the Committee, for the kind interest you take in the unfortunate situation of Mrs. Salmon; at the same time, to inform you, that I have received a very liberal donation from His Royal Highness, the Duke of Cambridge, also from F. Maude Esq., of Alverthorpe Hall, Yorkshire; and that several gentlemen have intimated their intentions, of contributing towards any fund which may be raised, for the permanent maintenance of Mrs. Salmon. The Committee hope, that they will be enabled,

through the liberality of the musical public, in the course of the present season, to raise a sum, sufficient to purchase a small annuity for Mrs. Salmon, who is a widow, and advanced in years. In order that the intentions of the Committee may be carried into effect, it is respectfully solicited, that all donations may be paid at Messrs. Cramer, Lonsdale, Mills, Chappell, D'Almaine, Collards, Hawes, Calkin; Office of the "Musical World," 1, St. Martin's Place, and Duff and Hodgson, 65, Oxford Street, (Treasurers)—or to the Committee, namely Messrs. F. Cramer, Hawes, Calkin, Rovedino, and Your obedient Servant,

J. PARRY.

31, Great Russell Street,
March 14, 1842.

We rejoice to learn, and to give publicity to the above—we could wish to find the subscriptions more fluent; but, so the stranded vessel be fairly set afloat, we will not complain of the tardiness of the tide.—Ed. M. W.

THE BIRMINGHAM TOWN HALL ORGANIST.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—As a Subscriber to the MUSICAL WORLD from its commencement, I have felt some surprise that no notice was taken of the result of the contest for the Organ at the Town Hall, Birmingham, especially having previously appeared as an advertisement in its columns, and now, after a silence of three weeks, I am astonished to find one of the defeated candidates standing forth to charge the Umpires with partiality in their decision. I (also a defeated candidate,) cannot allow so unjust an imputation to rest upon gentlemen of such high reputation, without endeavouring (as far as my humble abilities will suffice) to remove it. I therefore enclose you the whole of the correspondence which has taken place, so far as I have been concerned, in order to assist you in disproving so bitter an accusation. I have only to add that out of twenty-five candidates there were but four who stood the test of both days, and as one of the four, I can sincerely express my perfect satisfaction in the result, and considering the varied examinations which the candidates went through, have every reason to believe that the gentleman who obtained the appointment was best qualified for it. I quite agree with your correspondent as regards the applause of the auditory, and had it been left to the very respectable company assembled in the Town Hall to decide, no doubt Mr. Simms would have been successful, but surely the mixed taste of two thousand persons is not to be put in competition with the refined taste and judgement of Mr. Knyvett, Mr. Novello, Mr. Goss, and Professor Walmisley. My only object being truth, you are at liberty to use this communication in any way you may think proper.

I am, Sir, Your very obedient Servant,
THOS. GARDNER. Organist.

Ilminster, Somerset, March 14, 1842.

We thank Mr. Gardner for his frank, honourable, and satisfactory repudiation of the innuendoes afloat at Birmingham. We have read the correspondence referred to, which most clearly disproves the charge of unfairness imputed to the umpires—a charge which we at once considered too ridiculous for serious reprobation. Our readers will recognise in Mr. Gardner's letter the genuine feelings of an artist, who can afford to be unsuccessful; and his successful rival will find a pleasanter glory in having conquered so estimable and amiable an opponent.—Ed. M. W.

THE PROPOSED COPYRIGHT ACT.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—It appears to me highly desirable that the attention of all musicians should be drawn to the

"Bill to amend the Law of Copyright" which Lord Mahon has recently introduced in the House of Commons, and which was ordered to be printed on the 4th of the present month. Should it pass into a Law, it will give a composer a copyright not only in the publication, but also in the public performance of his music, thereby placing him on the same footing as the dramatic author, under the provisions of 3 & 4 William IV. It gives a copyright in the publication to the author or his assigns for life, and to his family or representatives for 25 years more, commencing at his death. There are several other excellent points, but it would take too much space to particularize them. I have a copy of the proposed Act for the inspection of musicians who may wish to see it, and beg to suggest that they should immediately unite in petitions to the Houses of Parliament, that such advantages may be secured to them. I beg also most cordially to offer any assistance in my power for the furtherance of such an object.

Your obedient Servant,
WM. CHAPPELL.

50, New Bond Street.

Mr. Chappell is entitled to high commendation for the promptitude with which he has taken up this very interesting subject, and the liberality of his offer—we most heartily concur with him in calling the attention of musicians to the consideration of this vital matter; and in recommending the immediate preparation of the proposed petitions.—Ed. M. W.

REVIEW.

"The Land of my Fathers." John Harrison.—Ollivier.

"The Budding Leaf." John Harrison.—Chappell.
"Rondino for the Pianoforte." John Harrison.—Cocks and Co.

The first of these is a flowing melody nicely accompanied, but not remarkable for newness. In the first bar of the last line in the first page, is an incorrect treatment of a 7—6 on F sharp, which might with advantage be altered in the next edition. The second is both more agreeable and more musician-like than the preceding; but here again we must object to Mr. Harrison's treatment of a 6—5—3 on D natural (the 6 omitted) where A, the discordant note (and the top part) rises to B, and D the bass, rises to E, making a disagreeable combination of imperfect fifths in the same direction, and a discordant note which "goes the way it should not." This rectified, we have not another objection to make to Mr. Harrison's ballad. The rondino is very facile, very correct, and very useful as a school piece, quite as good as most of Czerny's compositions of the same kind.

"Afton Water," ballad. T. W. Ellis. T. Ellis.

A very unaffected trifle, with a relishable smack of the "good old English style," taking that often misapplied phrase in its true definition—a simple flowing melody, without effort or ambition in the accompaniment.

"Fourth Swiss Air with variations." Edwin Merriott. Merriott.—(Farnham.)

Swiss airs being all alike, there is not much chance of novelty in variations thereon,—consequently all we can say of Mr. Merriott's piece, is, that it is a useful exercise in the style of, and quite

as good as, the least objectionable fantasia of Hunten.

"The Nobles of the Land were there." Song in Commemoration of the Christening of H.R.H. Prince Albert Edward. J. W. Lawson.—Wessel and Stapleton.

With the aid of a very spirited and original lithograph by Mr. Franklin, the appropriate words and music of this patriotic effusion are rendered considerably attractive to such as covet current conventionalities.

"I will meet thee on the hill," duet. P. R. Nichols. Jackson, Blockley, and Jackson.

There is little to be said about this duet, but that it fully carries out its very unambitious intentions, and as a drawing room bagatelle, will doubtless find admirers.

"Near a stream a youth reclining." H. Proch. J. J. Ewer and Co.

The popularity of Herr Proch is a puzzle to us. He has so little to recommend him either as a melodist or a harmonist, that it is a matter of wonderment to us how he has managed to acquire the humblest notoriety, much less a wide celebrity. The song before us is a collection of the worn out ideas of other people; and contains nothing whatever that calls for commendation in the shape of original or ingenious treatment.

"Lyra Sacra." C. Oldershaw. Lee (Loughboro.) Coombe and Crossley (Leicester.)

A very able and judicious selection of psalms and hymns from the works of the best known religious poets, and set to music with considerable ability by Mr. Oldershaw. We can cheerfully recommend this work to all who may have a taste in its direction.

"Marie," Réverie, dédiée à Madame de Beriot. G. A. Osborne. Op. 38.—Chappell.

An inoffensive bagatelle in F sharp minor, in which we find nothing particularly remarkable save the (to us) bad taste of a composer printing works in his own country with a foreign title page.

"Three Duettings," for Cornets a Pistons, by Koenig.—Ewer and Co.

Useful practical lessons for practisers of the instrument, which the composer, by his very superior style of playing it, has contributed largely to render popular and fashionable. These Duettings are pleasing, and well adapted for their purpose.

"Come, now the daylight," John Lambert.—Chappell.

There are good points in this serenade, and there are feeble ones; but, as the good preponderates, we can commend it to our readers—especially too, as we see nothing whatever objectionable in it. Mr. Lambert is evidently a talented man and a musician, and we shall be happy to make ourselves and the public better acquainted with his productions.

MUSICAL INTELLIGENCE

Metropolitan.

SACRED HARMONIC SOCIETY.—In noticing the performance of "Israel in Egypt," on Friday last, we have to express our great satisfaction at the improvement upon former performances of this most difficult Oratorio that was manifest throughout, and to commend most heartily this mighty choir for the persevering pains which, only, could have enabled them to render so nearly perfect justice to the great intricacies of this matchless masterpiece.—As this will be the prevailing tenor of our remarks, the society can well afford that we state a few objections to the manner in which this work is brought before the public, which we do, not for the sake of idle carping at irremediable obstacles, but to offer suggestions how, with the vast means of this society, a future performance may, we imagine, become unexceptionable.—Our first, and far most forcible objection is to the interpolation of two songs, "He layeth the beams of his chambers," and "Wave from wave" which, beautiful though they be, the latter most especially, are in all respects out of place in the situations where they are introduced. In the first place, the words of these songs but repeat what is said in the chorusses, and therefore do not in the least further the development of the subject. In the next place, the music, though fitting with singular propriety to the words, which are admirably adapted to it, having been composed for remotely different situations, cannot be considered apposite here. In the next place, the interpolations entirely pervert the grand design of the composer, which is so marvelously carried out in the accumulating power and intensity of the long chain of chorusses, the overwhelming effect of which is greatly deteriorated by these interruptions, and this is the most important of all considerations. It is, we think, a grand example of the colossal strength of Handel's imagination, that he should have discarded the more popular form of musical declamation,—that, namely, of pieces for solo voices, as apparently incompetent to the delivery of the mighty theme which he was treating,—in favor of a long unbroken succession of choral pieces, which, gathering power by their continuity, kindle at length such an accumulation of excitement in the mind of the appreciative hearer, that the deific influence becomes realized to his exaggerate perceptions; and he is, he must be, carried from the material world, and placed in a realm of thought where the enthusiasm of his own feelings is at once the truest sympathy with the transcendent beauties that awaken them, and their highest applause. We maintain, for we feel, that the full force of this extraordinary, this individual scene, is lost by means of the interruptions whereof we complain; as a mighty cataract that would sweep villages and forests, men and things, mankind's erections and the works of nature impetuously before it, if by accident or ingenuity its waters be divided and its course diverted, though it retain its foamy character and even its fierceness, its great power is gone. After the pathetic, the tearful, the heartfelt anguish of the

first chorus, in which the *sighs* of the children of Israel seem to spring from the heart's core of every listener, and the depths of their lamentations seem only bottomed in the breast of those who hear them; after the disgust and the shudderful horror of that miracle of expression, "they loathed to drink," in hearing which, one feels one's very soul to sicken; after the brief and judicious respite from this great excitement in the song, "Their land brought forth frogs,"—judicious, because without such repose, it would be perhaps impossible to take a new impetus to one's emotions, after the half exhaustion of the mind, from listening to that chorus; after these wonderful preliminaries, which are unequalled in their impressive effect, and in the artistic contrivance manifest in the placing them in such a situation; after the three pieces, which arouse our thoughts to keenest expectation, rather than satisfy us with their own perfection; after these the avalanche is let loose, and should rush headlong, ceaselessly, dragging with it the rapt attention of the audience, and leave no pause for thought, for supposition of the means of its omnipotence. This most complete of all dramatic scenes opens in the chorus, "He spoke the word," with a feeling of much less intensity, than that which characterises either of the previous chorusses, and it is therefore a great stroke of art to have interposed the song between them; and but in every new feature of its progress, it assumes more interest, more power, more irresistible attraction, and it is therefore a most palpable error thus to interrupt it. The apology inserted in the books of the words is no less false than little minded, and is an evidence of an inability to understand the great idea thus partially frustrated to disprove, we quote it. "The two recitatives and airs in the first part, which are printed in italics, have been adapted from other compositions of Handel, (it is not stated they are taken from forgotten Italian operas,) 'and are generally introduced into this oratorio, as a relief to the unusual number of chorusses with which it abounds.'" It is, we think improper to pervert an author's meaning, by the translation of his ideas to a different subject from that for which he thought them; it is yet more improper to change the design of a great work, upon the mere plea that the uninstructed like to hear, or perhaps to look at, solo singers; and further do we think it is absurd to make such an excuse, seeing how evident it is that being compelled to have two fine bass singers for the grand duet, "The Lord is a man of war;" the arrangers of these oratorios, are besides compelled to give a song to each of these fine singers. Our next objection is to the performance of the "Occasional Overture," a work of little merit, having in it nothing but the very characteristic march at its conclusion, that comes even up to mediocrity, and, what is worse, being of an entirely different character to the whole oratorio. Our next objection is to the partial additional instrumentation which is employed, evidently from different hands, and with no less diverse feeling. Sometimes, as in the last air; "Thou shalt bring them in," the instrumentation is skilful and judicious, and much in keeping with the subject; but again sometimes, as in

some of the chorusses, where the brass instruments are made to play the florid passages of the voices, the arrangement shows as little musicianly skill as poetical feeling. We are much divided in our notions as to the propriety of adding instruments to Handel's score. He has made marvellous effects with his small means; he has produced more power with his limits, than has ever since been drawn from the accumulating resources of later times.

On the other hand we feel, while contemplating this great work, so fresh in all its feeling, so modern in ideas, so ever new in its immense conception, that some most gorgeous opportunities are offered in it for the display of that brilliancy of colouring which the orchestre, and the orchestral treatment of the present day afford. Handel has great effects, and so have our contemporary writers, but their greatness is dissimilar; still we consider that a great master of the present school of instrumentation, and one who felt the greatness of his text, might much embellish, and perhaps improve even the sublimity of this masterly chef-d'œuvre of the human mind. In this case, however, one only hand must work upon it, one only thought pervade the whole; and could some one be found (in these days, alas! who?) whose talents and whose reputation would command so great a trust, we should much like, and can suppose that all who love the art would like with us, that he should be engaged to make a new score of the whole, and that such new score should alternately be played with that which Handel left us. At any rate, if not throughout re-instrumented, no extra instruments should be permitted. We have yet one objection more to offer, namely the painful introduction of the organ which sometimes drowns the instruments, sometimes the voices, and often obscures both, so that one hears less of the music than one feels of the disagreeable vibration of the pedal pipes.

And now comes our pleasing task to praise almost without qualification. The times of the several movements were, nearly in all cases, taken in accordance with our own feeling. The gradations of forte and piano were observed with a delicacy we have not known equalled, and in some places where a long continuous piano was required, the smoothness with which it was maintained amounted quite to tenderness. The precision and firmness with which this great choir went together or alternated the points of the many intricate responses, was almost unexceptionable; but there was sometimes a wavering, and the great merit of the present performance is the best guarantee that this now infrequent censure will apply no more to this society's performances. The intonation of the very difficult chromatic chorusses was wonderfully certain, and, with the single exception of "Who is like unto thee, O Lord," there was nothing so far failing of general excellence as to leave room for comment. "The people shall hear," which is perhaps the longest, the most descriptive, the most modern in its harmonies, and their application the most difficult, and by no means the least elaborate of all the chorusses of Handel was executed to a marvel—we never heard it go so nearly to perfection. The length

of this article allows us only to particularize Miss Dolby, of the solo singers, whose firmness and musicianly *aplomb* in her first song, and whose great feeling in her last, prove both her acquired knowledge of, and natural disposition for the art which she so much excels in. In conclusion, let us recommend our readers to attend the repetition of this oratorio, first that no cultivated mind can hear this matchless work so well performed and not derive advantage; next that this commendable society may have a stimulus for fresh exertions.

MR. JOSEPH HAIGH'S CONCERT.—This was a capital performance, and richly merited the approbation bestowed on it by the very numerous and elegant audience which filled the Hanover Square Rooms, on Friday evening. A first rate band, led by Mr. F. Cramer, opened the concert nobly with the "Zauberflöte" overture; and the second part, with Bernard Romberg's clever overture in D. They also accompanied much of the vocal music with excellent discretion; and supported the Professional Choral Society in the famous hunting scene from the "Seasons," which terminated the first part with a masterly musical panorama. The said choristers are likewise entitled to unlimited praise for their very artistical and bewitching execution of two unhackneyed Madrigals—"What saith my dainty darling."—Thomas Morley, 1600, and "My Mistress is as fair as fine" J. Bennet, 1600—both of which are pleasing compositions and were cheerfully encored.

Miss A. Kemble and Miss Hawes, besides their respective solos, sang a duet of Mercadante, *Di conforto un raggio solo*, in which their sweet voices, and congenial expressive style produced a charming effect. Madame Caradori, as usual, captivated her auditors by her perfect and graceful manner. Miss Fanny Russell, with her full sweet and flexible voice, entitled herself to rank very closely beside her "sisters of song." Miss Betts sang as she always does, correctly and without presumption, and Miss Durant, in Beethoven's fine scena *ah perfido*, proved that though her physical power is somewhat limited for so large an arena, her taste and judgment can successfully sustain the contact with a great and difficult composer.

Mr. Joseph Haigh sang an Italian duet with Miss Betts, Rossini's *Come frenar il pianto*, and a spirited song of Mr. G. F. Harris, *Bounding o'er the rolling ocean*—he possesses a bass voice of limited capacity, but he is evidently of a good school, and his musical taste is evinced by the style of this, his first London concert—when he shall have overcome the anxiety of a debut, he will probably take a satisfactory station amongst our chamber singers. Mr. J. Bennett and Mr. H. Phillips sang favourite pieces with considerable applause; Mr. John Parry was encored in two of his musical *jeux d'esprits*, and paid the demand each time with 100 per cent. interest; Mr. J. B. Chatterton played a harp *Fantasia* very brilliantly; and Miss Binckes gave a pretty song of her master, Mr. Aspull, with great taste and feeling—this clever young artiste also executed a piano-forte piece of Doehler, in a style that made us wish to hear her play the lovely *sonatas* of Dussek and

Mozart. Mr. G. F. Harris conducted this excellent concert, with great care and ability.

MISS A. NUNN'S CONCERT.—The St. James's Theatre, was, by no means, so well attended, on Thursday last, as we had hoped to find it, neither was the performance so satisfactory as we had expected—hence, we infer that Miss Nunn has not yet gathered so many friends, amongst the public or the profession, as her talent and merits most justly entitle her to. Let her not be dismayed by the result of this (we believe) her first public concert—by the steady pursuance of her promising artistical career, we are persuaded she will meet with due encouragement, and achieve many a brighter and more profitable triumph.

THE PHILHARMONIC SOCIETY.—The first concert of the season was given on Monday Evening, and the following was the Programme:—

ACT I.	
Sinfonia in D.	A. Romberg.
Scena, Miss A. Kemble, "Ah! come rapida" (Il Crociato in Egitto)	Meyerbeer
Fantasia on an Indian Air, Pianoforte, Madame Dulcken	Hummel.
Preghiera, Mr. Stretton "Ciel pietoso"	Lindpaintner.
Overture, Faust	Lindpaintner.
ACT II.	
Sinfonia, No. 4.	Beethoven.
Air, Miss M. B. Hawes, "Amplius lava me"	Ciampi (1742).
Quintetto, Two Violins, Viola and Two Violoncellos, Messrs. Blagrove, Watts, Loder, Lindley and Lucas	Onslow.
Aria, Miss A. Kemble, "Voi che sapete" (Le Nozze di Figaro)	Mozart.
Overture, Demophon	Vogel.
Leader, Mr. F. Cramer.—Conductor, Sir George Smart.	

The symphony of Romberg is remarkable, in the first place for utter unoriginality of general style, and in the second place, for extreme cleverness of instrumentation. The ideas of which it is composed, when new are not good, and when good are not new; but in all particulars the orchestre is made the best possible use of. Finally, though we are compelled to own it the work of an ingenious composer, yet we must confess to care little, if we never hear it again. Miss Kemble's scena, was marvellously ill chosen, but in most parts excellently well sung; as a composition, it is about on a level with Donizetti or Pacini. How Miss Kemble could display such woful taste, as to select such a piece, to sing at a Philharmonic concert, we are at a loss to divine; and how the Philharmonic directors could permit it a place in their programme, even in obedience to the caprice of the singer, though it be, still more puzzles us; but this is veritably an age of wonders. The *Fantasia* of Hummel is dry, patchy, and insufferably long; and the continued rattle which constitutes the peculiarity of Mad. Dulcken's style, by no means relieved it by variety. The *Preghiera* of Lindpaintner is a piece of inflated twaddle, and the artist-like singing of Mr. Stretton, was entirely thrown away upon it. The same composer's overture to "Faust," had much better be nomenclated "Mother Goose," since it has infinitely more relation

to low pantomime than to high poetry. Such a common place thinker as Herr Lindpaintner, should steer clear of things so much beyond his comprehension, as Goethe's sublime tragedy; and moreover, after the masterly overture of Spohr, we think it a downright piece of puppyism in any tenth rate composer, to attempt following in his wake. So much for Act I. The dullness of all the preceding, was compensated by the magnificent brilliancy of Beethoven's B flat symphony, with which Act II. began. We have so frequently analysed this work, that is enough for the present to say, that it redeemed an otherwise irredeemable concert. The air by Ciampi, has one peculiarity, viz.:—it was composed in 1742; we can see no other, unless meagre melody, and clumsy harmonies, can be so termed. Onslow's quintet is the very acme of intense uninterest, it has not a solitary point to enliven its tedious dullness; not a thought to lighten the irksomeness of its intolerable length; how the five eminent performers who delivered it (to perfection), could get to the end of it without falling asleep, we cannot imagine; as for ourselves, when the rondo had proceeded half way, we were fairly oblivious of all around,—till the divine melody of Mozart awoke us again to conscious happiness. We cannot entirely commend Miss Kemble's singing of *Voi che sapete*, but her taste in selecting it (however in contradiction with that which induced her to fix upon Meyerbeer's insipid scena) disarms criticism. The overture to "Demophon," which is made up entirely of six notes, and those of no peculiar interest, may be safely reburied under the dust of oblivion, for it by no means deserves its exhumation. It will be seen by the above that, with the exception of *two pieces*, there was not one composition the whole evening worthy of a place in the Philharmonic programme. Where were those intelligent musicians, Messrs. T. Cooke, Lucas, and W. S. Bennett, the flower of the directorship, when such a selection as we have analysed was chosen for the first concert? Where? oh! where?—Mr. Bennett was, we believe, in Germany, hunting up all the foreign compositions he could meet with—first rate and second rate—in order to bring them to England, for the benefit of the Philharmonic, and the despair of his own countrymen. He had been much better employed, we imagine, in writing a symphony himself,—or, if he cannot, in taking a tour over England, to ferret out some poor neglected devil of a British composer who can.

Upon the whole, we are sorry to feel it our duty to proclaim the selection on Monday evening the very worst that ever proceeded from the Philharmonic Society, a society, holding such an important place in the annals of instrumental music, and whose welfare is of such immense interest to all who hold the enthusiasm for the beautiful as an essential to the well being of art, in as much as it is the only means by which the very greatest works of established masters competently can be heard, the only channel through which deserving merit can appeal to the discernment of an audience who really *feel* music—a society thus vitally influential, it pains us to discourage by censure, or to lessen its in-

fluence by withholding our praise. But our duty, is to speak the truth, and we speak it—though in sorrow.

MR. WILSON'S ILLUSTRATIONS.—On Monday evening, Mr. Wilson entertained and gratified a very large company, including many distinguished for their mental and a conventional rank, at the Music Hall, Store Street; the invitation, and the desideratum, having been to pass "A NIGHT WITH BURNS." Mr. W. sang a variety of Burns' most favourite songs, in the very best possible taste and manner; and told numerous interesting and racy anecdotes of him, whose existence can hardly be called a life, but which assuredly forms one of the brightest brief episodes in the story of struggling humanity. All true lovers of genuine unsophisticated genius concur in awarding the highest lyrical honours to Robert Burns; and all true music-lovers admit and obey the fascination of those fine old national melodies, to which his vigorous verses have imparted, as it were, a second immortality; they are cherished wherever the English language is understood—they are sung wherever music is appreciated—they are felt amidst the classicities of Germany—we have ourselves witnessed their potency in the melodious bowers of Italy,—can we wonder, then, that in Scotland, and amongst her children, these native and natural gems are revered with an enthusiasm almost religious?

The great charm of Mr. Wilson's entertainment is the total absence of all affectation and overstrained endeavour, either in the delivery of the music or the narrative, and the air of sociability which seems to harmonize the expectations and feelings of all present.—To our numerous northern brethren, resident in London, and to their southern families and connections, who are doubtless impregnated with Caledonian sentiments and associations, Mr. Wilson's entertainments must be particularly attractive and agreeable; and the very large patronage they receive, proves that they are admired and appreciated by the public in general. The "illustrations" of Monday derived an additional zest from the presence of the Poet's son, Major Burns; who on being recognised, received the genial plaudits of the company, and acknowledged them in a manner most creditable to his own feelings, and worthy a son of Burns.

HER MAJESTY'S THEATRE. A thousand agreeable associations, and the reflections to which they give birth, render the opening of the Opera-House, a red letter day in the musical calendar. We were unable to attend on Saturday, according to our immemorially established first-night custom; but we were compensated for the inaugural bustle, excitement, gaping curiosity amongst the audience, and that charming hesitative flurry amongst the artists, which form the great attraction of an opening night—we were compensated for the absence of all this, by the smiling presence of her Majesty, who graced the performance of Tuesday evening, apparently in excellent health and enjoyable spirits.

We eschew, at once, the very unfair practice of testing a modern Italian opera by the standard of the classical German school—as well might we

compare the almost-breathing French artificial flowers with the animated marbles of a Phidias; or break up the diamond to assay its relative value with refined gold—each may be perfect or intrinsic in its class, yet how dissimilar. Judging of Donizetti's new opera, however, by the merits of its compeers, and by the calibre of the numerous sister productions of its prolific composer, we are forced immediately to the conclusion that "Gemma di Vergy" is a very insufficient affair, and by far the weakest of any novelty lately brought forward at this theatre: this is extraordinary too, considering that the *libretto*, (a very tragical one) is by no means devoid of interest, and contains some very striking dramatic situations; but the music lacks originality, and has moreover a languor and sombreness, to which both the house and the audience are totally unaccustomed.

Turn we to the artists, of two of whom we have the pleasure to speak in terms of unqualified praise. Madame Moltini is a clever and well taught singer, has a very pleasing voice, a well formed person, and expressive features, and rivets attention by her energetic and pictorial style of acting. Signor Guasco is a cultivated brilliant tenor singer, with considerable skill as an actor. These two debutantes form the present principal attraction of the opera, which, in justice to the enterprise of the new lessee; it must be admitted, has rarely put forth such valuable claims to public patronage in that conventionally torpid portion of the season which occurs before Easter. We were delighted to see all our own and the public's old favourites, on their accustomed seats in the orchestra; and to observe the baton of Signor Costa as adroit and potential as ever—the chorus was strong, but wanted more drilling. The ballet of "Giselle" which has been so very successful in Paris, is extremely well re-adapted by M. Deshayes. M. Perrot, and his charming caraposa Carlotta Grisi appear in this piece to great advantage, and the corps de ballet is numerous and effective.

COVENT GARDEN THEATRE.—One of the greatest musical triumphs ever achieved in this country, occurred at this theatre on Tuesday evening in the perfect and effective performance of Mozart's "Figaro;" now we think, for the first time, done entire justice to in England. Miss Kemble had already won for herself the very highest rank as a warbler of Italian music, and a votary of the tragic muse; but it was reserved for the performance of Tuesday to establish her reputation as a high intellectual musician and a consummate actress; her delivery of the exquisite music of Susanna, was in a style entirely worthy of it, (which we take to be the highest possible commendation); and the naïveté with which she gave the dialogue of the part, proved her to be a true scion of her illustrious family, and by far the best representative of Baumarchais and Mozart's lovely creation, that we have ever witnessed either on the Italian, German, or English stages. Miss Rainforth, as the Countess, was scarcely second to her admirable coadjutor—she looked and played the part capitally, and sang the music as Mozart himself would have loved to hear it. Madame Vestris played and sang the Page, and dressed and looked the part, as it never perhaps before was witnessed. Mr. Leffler, as Figaro, rose with the importance of his task; and, if not quite the racy humourist depicted by Lablache, his Spanish valet was a very clever animated and artistical portrait. Mr. Stretton's Count Almaviva, was

gentlemanly and far more spirited than we had expected, his rendering of the music of the part was in excellent taste. Mr. Clement White, personated Basilio extremely well. Mr. G. Horncastle, and Mr. Bland, were adequate embodiments of Antonio, and Dr. Bartolo—and Miss Grant, as Marcellina very satisfactorily filled up the grouping of this perfect musical picture; of which every contributing artist may well be proud, and which merits all the encouragement that praise or patronage can award.

The scenery and appointments were in that best of all tastes—a just and elegant fitness for their purpose. The orchestra played the delicious accompaniments, in a manner superior to any similar effort in an English theatre; great praise is due to Mr. Benedict, for his careful drilling, and able direction of this opera. We write under the excitement which such performances ever produce in us, and which sleep and busy avocation, and the lapse of many hours has not diminished—we will not, therefore, trust ourselves to enter upon any musical analysis; but will defer our notice of the matchless songs and concerted pieces, and of the very superior style in which they were given, until after a second and a third hearing—Mozart demands this of us, the emulative artists deserve it of us, and the public will, we trust, follow our example, and continually through the house as they did on Tuesday evening, for the bettering of their taste, and the maturing of their judgment. The reception of the opera was enthusiastic throughout, and it will doubtless run to the end of the season.

MELOPHONIC SOCIETY.—We were delighted to find the Music Hall, Store Street, filled on Tuesday Evening, by an audience entirely devoted to the enjoyment of the entertainment provided for them, a most satisfactory proof of the advantage of the Institution, and a gratifying reward for the exertions of its promoters and supporters. Beethoven's "Mount of Olives" is by no means an easy subject for so junior a society to grapple with; but the attempt was extremely creditable, and a repetition of the performance might bring it very near to perfection. The second act comprised a selection of classical pieces very successfully rendered; the solos were well given by Miss Cubitt, Miss Izant, Mr. H. Simonds, Miss Porter, and Mr. Shoubridge, the two latter requiring a little more power for the size of the building; the choruses were well supported. Mr. Blagrove, led an effective band—Mr. Holderness conducted, and Mr. T. Jolley presided at the organ.

ORGAN PERFORMANCE BY MR. THOMAS ADAMS.—The factory of Mr. J. Walker, organ builder Francis Street, Bedford Square, was thronged on Wednesday the 9th instant by an assemblage of professional and amateur connoisseurs of the instrument; on occasion of the opening of an organ designed for the Ursuline Convent, Blackrock, Cork, constructed by Mr. J. Walker, the successful builder of the Exeter Hall organ. The instrument is a noble one, containing all the modern mechanical improvements, and consisting of the following stops:—

GREAT ORGAN, GG to G in Alt.

1. Open Diapason, (Metal). 2. Stop Diapason, (Wood). 3. Flute, (Wood). 4. Principal, (Metal). 5. Twelfth. 6. Fifteenth. 7. Sesquialtra (3 Ranks). 8. Trumpet, Treble. 9. Trumpet, Bass. 10. Pedal Pipes.—**COUPLERS:** 1. Swell and Choir to Great Organ. 2. Choir Organ to Pedals. 3. Great Organ to Pedals.—**SWELL, Tenor C to G with double Venetian Front:** 1. Double Diapason Bass. 2. Double Dulciana. 3. Open Diapason. 4. Dulciana. 5. Principal. 6. Fifteenth. 7. Trumpet. 8. Hautboy.—**CHOIR ORGAN** on Bass of upper row of Keys to meet the swell: 1. Bourdon to GGG. 2. Dulciana. 3. Stop Diapason. 4. Principal.—**Two Octaves of German Pedals.** 4 Composition Pedals to Great Organ. 3 Composition Pedals to Swell. 1 Ditto for foot to act on Swell Couplers.—The Organ has a handsome polished Mahogany Case, and the Keys are

so arranged that the Organist will face the audience.

The programme comprised some choice pieces of Handel, Mozart, Haydn, and Winter; and Mr. Adams as usual, delighted and astonished his auditors, by his masterly performance, particularly in his wonderful improvisations, and amplifications of given themes.

ENGLISH OPERA HOUSE.—We do not notice the announced performance of Rossini's "Stabat Mater" at this house, on the 7th instant; it having been stated to have been got up expressly for the benefit of M. Jullian, and such "gettings up" being usually allowed a little licence and indulgence. However, as the theatre has been suddenly closed, the "Concerts de Société," irrevocably silenced, and the associated "soloists" dispersed to find their ways back to their respective foreign domiciles, (and we devoutly pray that this may be the last ultimate attempt to prolong the reign of promenade concerts in this country)—we take occasion to acquaint our readers, that the exhibition brought forward on the night in question, had about as little to do with the "Stabat" of Rossini, as the red and blue sign boards of mine hosts of the Admiral Nelson, or George IV., have resemblance to the victor of Trafalgar, or the King of fine gentlemen. A chorus, imperfect—songs on ophicleides, cornets, piccalos, and trombones—a garbled moiety of the airs of the piece in question—a re-instrumentation of the whole, in the coarsest and most careless style; the total misconception of the conductor, and the unpractised and very faulty execution of the band; such were the attributes of a performance, which assurance emboldened by toleration, might have been excused for trumpeting forth as the attraction of a benefit night; but which would inevitably have been entailed upon the public, but for the failure of the speculation, the disappearance of the principal speculator, and the distribution of his collected soloists, ere another perpetration could be committed.

Provincial.

*. This department of the "MUSICAL WORLD" is compiled and abridged from the provincial press and from the letters of our country correspondents. We are, therefore, not responsible for any matter of opinion it may contain.—ED. M. W.

MANCHESTER.—The third dress concert of the Amateur Choral Society, was held in the Wellington Rooms, on Friday evening last. The principal feature in this concert was the introduction to a Manchester audience of the Misses Swain, from Liverpool. Miss Swain possesses a rich soprano voice of great compass and flexibility, and her sister, Miss M. Swain, a very superior contralto, combining elegance and correct enunciation with her vocal efforts. The concert went off extremely well, and, considered as being without the usual adjuncts of an instrumental orchestra, was a decidedly successful performance. Mr. Seymour and Mr. Bank's duet concertante was loudly applauded.

COVENTRY.—The New Musical Society, gave their third concert at the Mechanics' Institution, on Tuesday week, to a crowded, attentive, and highly respectable audience. The principal vocalist was Miss Aston, of the Birmingham concerts, a young lady of eminent talents, and possessing a very beautiful voice. She met with a flattering reception, and was encored in two out of the three songs assigned to her. Miss Pritchard, a member of the Society, sang "The Young Bride" very pleasingly, and was warmly cheered. The Overtures were brilliantly executed, as were also the Glee and Choruses. Mr. Bell's Flute solo—"Rule Britannia with variations," was an exquisite performance, and was loudly cheered. The favourite Trio and Chorus, "Strike the Harp in praise of Bragela," was spiritedly sung, and met with a vehement encore. The same honour was also awarded to Mr. Page, in the ancient ballad, "Shall I, Wastynge in Despaire."

Miscellaneous.

MR. W. S. BENNETT.—We were happy to see our talented young countryman at the Philharmonic, on Monday evening, having arrived from Germany just in time for the concert.

ENGLISH OPERA HOUSE.—This ill-fated theatre is, it seems, let to an Equestrian company, and is to be opened in the autumn as an Amphitheatre.

MISS ADELAIDE KEMBLE.—We are informed it is this lady's intention to accept no more concert engagements during the season; the duty having been found incompatible with her dramatic exertions.

M. MENDELSSOHN.—Will arrive in London early in May, expressly to conduct his new symphony at the Philharmonic.

YORK.—A correspondent writes in raptures of the performance of Mr. Moscheles, at a concert given by Dr. Camidge, in that city, on Monday evening last, it being the assize week. Mr. Moscheles played three times, on a superb Broadwood instrument, and the sensation he produced amongst his delighted auditors will not be speedily forgotten.

MR. WILSON.—We understand this gentleman's popular entertainment will be given weekly at the Hanover Square Rooms, after Easter. The performance will take place in the morning, under very distinguished patronage.

SOCIETY OF BRITISH MUSICIANS.—The members and their friends will celebrate the foundation of this society by a grand gastronomic as well as musical "Festival," to be held at the Freemason's Tavern, on or about the 15th of June.

MUSIC OF THE WEEK.

This Evening (Thursday)—Mr. Turner's Concert.

Friday—Mr. Russell's Entertainment in the morning, the Third Quartet Concert in the evening, and a performance at Exeter Hall.

Saturday.—Morning Concert of Sacred Music, by the Students of the Royal Academy of Music.

Monday—Signor Piccaluga's Concert, also Mr. Edney's.

Tuesday—(Evening)—Mr. Collyer's Concert, and Mr. Wilson's Illustrations.

Wednesday—Performance at Exeter Hall.

Her Majesty's Theatre this evening and Saturday. "Acis and Galatea," at Drury Lane this evening and Saturday.

Operas at Covent Garden this evening, and Saturday.

Miss Vinning, &c. at the Royal Adelaide Gallery, Friday, Monday, and Wednesday.

LIST OF NEW PUBLICATIONS.

VOCAL.

"When the Summer eve falls." H. Smart.—Chappell.

"Gaily now are Fairies dancing." H. Smart.—Chappell.

"Hush, ye pretty warbling Choir." "Acis and Galatea." Handel. With new Pianoforte accompaniment.—Chappell.

"Shepherd, what art thou pursuing." ditto, ditto.—Chappell.

"As when the Dove." ditto, ditto.—Chappell.

"Love in her Eyes sits playing." ditto, ditto.—Chappell.

"Al tuo fallo ammenda fedì" Cantilena favorita, from "Beatrice di Tenda," Bellini.—Boosey and Co.

"Io Soffrìi tortura," ditto, ditto.—Boosey & Co.

"Tradimento" Romanza. H. Orsini.—Boosey and Co.

"Tonio Gondoliere," Barcarola. ditto.—Boosey and Co.

"L'Amicizia," Duetto per Camera. ditto.—Boosey & Co.

"Where shall I seek the charming fair," with new Pianoforte accompaniment. "Acis and Galatea."—Chappell.

"If music be the food of love." Charles E. Horsley.—Chappell.

Series of German Songs, No. 88, "When the sunbeams slowly sinking," Beethoven.—Wessel and Stapleton.

Ditto, 89, "Where lves in all the range of nature," ditto.—Wessel and Stapleton.

Ditto, 90, "The turtle dove," ditto.—Wessel and Stapleton.

INSTRUMENTAL.

London Promenade Concerts, No. 50. Jullien's "Royal Union Quadrilles," for full Orchestra.—Wessel and Stapleton.

Ditto, for Quintet Band.—Wessel and Stapleton.

Ditto ditto, No. 59, "The Emerald Isle Quadrilles," by J. W. Davison, for full Orchestra.—Wessel and Stapleton.

Ditto, ditto, for Quintet Band.—Wessel and Stapleton.

Les Bijoux, No. 3; "Maria's cares are o'er," in D minor, for Violoncello and Pianoforte.—Wessel and Stapleton.

Collection of Chopin's Works, No. 53, "Grand Fantasia" Op. 49.—Wessel and Stapleton.

A new Prelude and Fugue for the Pianoforte. Mendelssohn.—Ewer and Co.

Three Easy and Brilliant Duos for Two Violins, Op. 116, Kalliwooda.—Ewer and Co.

"The First Violets," variations for Pianoforte, dedicated to Mr. J. B. Chatterton. Marschan.—Boosey and Co.

"La Douce Melancolie Rondo Valse, pianoforte, F. Häuten.—Chappell.

Military Journal, No. 95, Auber's Overture to "Les Diamans de la Couronne," for full Military Band.—Wessel and Stapleton.

Series of the Modern Pianoforte Trios, Reissiger's Fourteenth Grand Trio, op. 158.—Wessel and Stapleton.

To Correspondents.

S. Y. Chatham.—We were already provided, but the communication was none the less welcome. Why does not the Catch Society get itself run-fordized and consume its own smoke? a sanative hint both for its music and stamina.

"E. Dane" will find a full description of the Concertina in No. 61, vol. 5, of the "Musical World," the quality of all the several grades is the same, the compass alone differs; and as an accompaniment to the voice, we apprehend each is alike applicable the longer the range of notes of course, the more available for all purposes.

"A Constant Reader".—We concur in the feeling, but demur at the expression of it. If the report be true, we shall deem it our duty to treat the matter temperately, but severely—justice claims no kindred with anger, or vituperation.

"Rev. W. Palin."—Most probably next week. "Lancet."—We ourselves are lovers of reasonable mirth, and cannot find in our hearts to censure it in others.

"Z. T."—Men are not organ pipes.

"Clio."—We are quite sure the party alluded never suffers his exuberant feelings to interfere with his duty.

WORKS RECEIVED FOR REVIEW.

"Sacred Songs" Part 2, Vol. 1.—T. Forbes Walmisley. "100 Musical Recreations,"—for pianoforte.—C. Czerny. "School for the practice of the shake" op. 632.—C. Czerny. "101 Elementary Studies" for the pianoforte.—C. Czerny. Etude de la Vitesse.—C. Czerny. Six Melodies, for the pianoforte.—Charles E. Horsley. "The National Psalmist" parts 1 & 2.—Charles Danvers Hackett. "Coin and his Phillida" Madrigal for five voices.—G. A. Macfarren.



HER MAJESTY'S THEATRE

THIS Evening, Thursday, March 17th, (it being a Subscription Night) will be performed Donizetti's celebrated opera entitled **LUCIA DI LAMERMOOR**, Lucia, —Madame Persiani (her first appearance this season), Alicia, —Madame Bellini. Edgardo, —Sig. Gussoco. Bluebeard, —Sig. Panzini. Arturo, —Sig. A. Giubilei. Normando, —Sig. Galli. and Enrico, —Sig. Bordini (his first appearance in this country). —To conclude with new Ballet, in two acts, by MM. Deshayes and Perrot (as performed at the Academy Royale de Paris.) Music by M. Adolphe Adam, entitled **GISELLE**, ou Les Willis. Principal Dancers: —Mlles. Carlotta Grisi, Mesdille Louise Fleury; Madame Copere, Mlles. Coulon, M. Gosselin, M. Venebra, M. Gouriët, M. Bertram, &c. The Scenery by Mr. W. Grieve.

Applications for Boxes, Stalls, and Tickets to be made at the Box-Office, Opera Colonnade.

QUARTETT CONCERTS, HANOVER SQUARE ROOMS. MESSRS. BLAGROVE, GATTIE, DANDO, and LUCAS, beg to inform the public, that their **THIRD CONCERT** will take place to-morrow Evening, Friday, March 18th; to commence at 8-past Eight o'clock. Principal performers: Madame CAMADORI, ALLAN, M. GOULDSWAARD on the Clarinet, his first appearance in England, MESSRS. WESTROFF, BLAGROVE, GATTIE, DANDO, LUCAS, &c. Tickets, 7s. each, and family tickets, 18s. each, admitting three persons, may be obtained of the conductors, and at the principal Music shops.

ROYAL ACADEMY OF MUSIC,

(Under the immediate patronage of her Majesty.) The first Subscription concert this season will take place at the Hanover Square Rooms, on Saturday Morning next, March 19th, at Two o'clock. —Programme, Part 1st, Oratorio, "The last Judgment"—Spohr. Part 2nd, A Miscellaneous performance. Leader, Mr. F. Cramer, Conductor, Mr. C. Lucas. Single Tickets, 5s. Subscription Tickets for the Series, 16s. Family admissions for four persons, 16s.; to be procured with Programmes of the performance, of Cramer, Regent Street; Bossey, Holles Street; Lonsdale, Old Bond Street; Lavenu, Chappell, Mills, and Ollivier, New Bond Street; D'Almaine, Soho Square; Collard and Co., and Keith, Cheapside; Betts, Threadneedle Street; Goodwin, Charles Street, Covent Garden; and at the Royal Academy of Music, Tenterden Street, Hanover Square.

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On Easter Monday, the 28th of March, MR. WILSON will give A SELECTED ENTERTAINMENT, comprising all the favorite Songs of former evenings, and for the accommodation of young persons, will commence at Seven o'clock, for that night only.

IN THE PRESS.

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THE WHOLE OF THE MUSIC OF ACIS AND GALATEA, as now performed at the Theatre Royal, Drury Lane, the Music by Handel, arranged by Mr. T. Cooke, musical director T. R. D. L. with scenic illustrations after Mr. Stanfield, R.A. Lithographed by J. Brandard. The unbounded success which has attended the production of "ACIS AND GALATEA," forms one of the proudest triumphs ever achieved for English Opera.

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